

THE  
ESSEX HARMONY:

A N.

Original Composition, in Three and Four Parts.

By JACOB KIMBALL, Junr. A. B.

Author of the "Rural Harmony."

MUSIC'S BRIGHT "INFLUENCE, THRILLING THRO' THE BREAST,  
"CAN LULL E'EN RAGING ANGUISH INTO REST,  
"AND OFF ITS WILDLY, SWEET-ENCHANTING LAY,  
"TO FANCY'S MAGIC HEAV'N STEALS THE RAPT THOUGHT AWAY."


HARRIS.

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1800.




DEDICATION.

*To the Essex Musical Association, founded in 1797,*

The following Work is inscribed : with an ardent wish that it may contribute, in some small degree, towards furthering the object of the Society ; the ameliorating and refining the Taste for Music in this Country ; and that it may have a tendency to increase innocent amusement, as well as to exalt the feelings in public devotion, by their humble servant.

The AUTHOR,

*Topsfield, Oct. 1800.*



Edmund Clifton, J. Sept 8 1701 price 6s 6d

## A concise Introduction to the art of Singing.



**T**HE Gamut or Scale of Music is the Lines and Spaces upon which all Music is written. The Gamut in its present state comprises only seven original sounds; every eighth being considered the same as the first. Five of the sounds are whole tones and two are semitones. The Gamut is divided into three parts in three different cliffs, and marked with the seven first letters of the alphabet in the following manner, viz.

### 1st. The Bass in the F Cliff.

Letters. Notes. Names.

Cliff. G Sol. Fa. E La. D Sol. C Fa. B Mi. A La. G Sol.

### 2dly. The Counter in the C Cliff.

Letters. Notes. Names.

G Sol. F Fa. E La. D Sol. C Fa. B Mi. A La. G Sol.

### 3d. The Tenor or Treble in the G cliff.

Letters. Notes. Names.

G Sol. F Fa. E La. D Sol. C Fa. B Mi. A La. G Sol.

The semitones are between B and C or Mi—Fa; and E and F—or La—Fa.

It is considered unnecessary to add any directions in what manner Learners should be taught the Gamut, as every Instructor of Music is presumed to have a favorite method of his own.


The note called *Mi*, is the principal or governing note, which renders the following table necessary to be well understood.

If B be natural	Mi is on B.		If F be sharp	Mi is on F.
If B be flat	-- -- on E.		F and C	- - - on C.
B and E flat	-- -- on A.		F, C and G	- - - on G.
B, E and A flat	-- -- on D.		F, C, G and D	- - - on D.
B, E, A and D flat	-- -- on G.		F, C, G, D & A	- - - on A.


The order of the notes above and below the *Mi* is as follows, viz. above it are *fa, sol, la, fa, sol, la*; and below it are *la, sol, fa, la, sol, fa*, after which *Mi* returns, either ascending or descending.

## Names and Proportions of the Notes and Rests.

*Semibreve.*

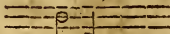


*Rest.*

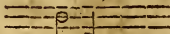


The Semibreve is the longest note now in use: of which all others are only parts: The duration of its sound and that of all other notes is different in different modes of time.

*Minims.*

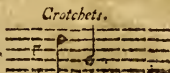


*Rest.*

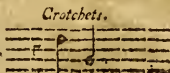


The minim is founded half as long as a Semibreve.

*Crotchets.*




*Rest.*




The Crotchet is half as long as the minim; four are equal to a semibreve.

*Quavers.*




*Rest.*




The Quaver is half as long as the Crotchet; eight are equal to a semibreve.

*Semiquavers.*




*Rest.*




The Semiquaver is half as long as the Quaver; sixteen are equal to a Semibreve.

*Demisemiquavers.*



*Rest.*



The Demisemiquaver is half as long as the Semiquaver; thirty-two are equal to a Semibreve.

The Semibreve rest is used as a bar rest: all the others are of the same length with their respective notes.

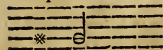
# Mufical Characters Explained.

## Flat. Examples.



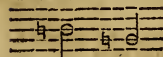
A flat at the beginning of a tune governs the Mi; before a note it finks it half a tone.

## Sharp.



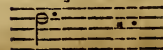
A sharp also governs the Mi; before a note it raifes it half a tone.

## Naturals.

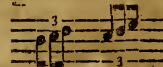


A natural deftroys the effect both of a flat & sharp, by reftoring notes to their proper founds.

## Point of Addition.



A point of addition, after a note or reft, makes it half as long again.



The figure 3, or point of diminution, placed as in the example, reduces the notes to the time of two.

## Single Bars.



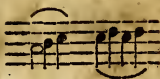
Single bars divide the notes according to the time of the mufic.

## Double Bars.

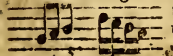


Double bars are placed at the end of ftains.

## Slurs.

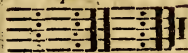


A slur is drawn over or under fuch notes as are founded to one fyllable; but when notes are connected as in the following example, viz.—

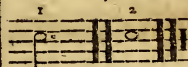


the slur is unnecessary.

## Repeat.



A Repeat is placed at the beginning of that part of a tune which is to be fung over again. The dots at the end of a tune, or before a double bar, direct the performer back to the repeat.



When a part of a tune is to be repeated, the note or notes under the figure 1 must be fung the first time, and under the 2 the fecond.

## Brace.



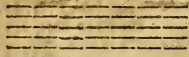
A Brace fhowes how many parts are to be performed together.

## Hold.

A hold fhowes that the note to which it belongs may be fung as much longer than its real time as the leader of the performance pleafes.

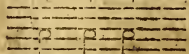
Stave.

A Stave is the five lines and spaces on which music is written, and when the notes extend beyond it, the short lines which are added are called ledger lines.



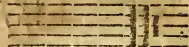
Marks of Distinction.

Marks of distinction are placed over notes which are to be fung distinctly and with emphasis.



Clofe.

A clofe shews the end of a tune.



The Trill, the notes of Transition, and the Appogiatura, are conceived to be more easily taught by example than precept by any teacher, and therefore are not explained.

Of Time.

There are three kinds of Time, viz. Common, Treble & Compound.

Common Time has four Marks or Modes,

viz.

1st Mode.

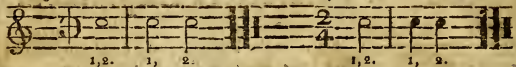
2d Mode.



1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

3d Mode.

4th Mode.



1, 2. 1, 2. 1, 2. 1, 2. 1, 2.

The first mode has one Semibreve, or other notes and rests equivalent, in a bar; the bar is performed in four seconds, two with the hand down and two with it up.

The second mode contains the same notes in a bar; the time is to be measured in the same manner, but is one quarter faster.

The third mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down and one with it up.

The fourth mode has only one minim in a bar, or other notes equal thereto, performed one fourth part faster than the third mode, and beat in the same manner.

Treble Time

—has three Marks or Modes, viz.—

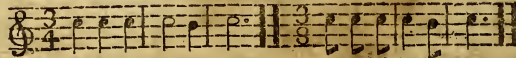
1st Mode.



1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

2d Mode.

3d Mode.



1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

The first mode has three minims in a bar, each minim sounded a second of time; the two first to be sung with the hand down, and the last with it up.

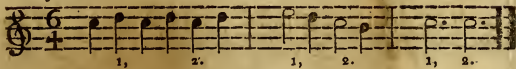
The second mode has three crotchets in a bar; the time is to be measured in the same manner, but one quarter faster than the foregoing mode.

The third mode has three quavers in a bar, the time is to be measured with the hand like both the foregoing; but one quarter faster than the second mode.

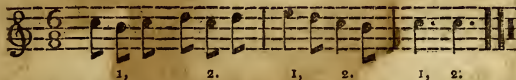
## Compound Time

—has two Marks or Modes, viz.—

*1st Mode.*



*2d Mode.*



The first mode contains six crotchets in a bar; three of which are to be sounded with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar, which are to be divided and sung in the same manner as the crotchets in the foregoing mode, only a quarter faster.

What has been said before of the comparative difference of time in the several modes, is only meant to apply when no terms of direction are given; when such terms occur, each mode must be varied strictly according to their meaning.

## Of Accent.

Accent is chiefly intended for the Composer, and is designed to shew which parts of the bar are best adapted for emphatical words: And if words are well set, the music will seldom fail to be properly accented. In Common Time, the first and third parts are emphatical; In Treble Time the first part only; and in Compound Time the first and fourth parts, &c. &c.

## Of Syncope or Syncopation.

What is meant by the above terms will be easier to be understood by the learner, from his instructor's performing such instances of the same as may occur in the course of his practical lessons, than in any other way; any explanation, therefore, is deemed superfluous.

## Of the Keys in Music.

There are but two Keys in Music, viz. the Major Key, which is cheerful, &c. and the Minor Key, which is mournful, &c. When the Key note (which is considered to be the last in the bass) is the note next above the Mi, the music is in the Major Key. When the last note in the bass is the note next below the Mi, the music is in the Minor Key; The reason of which is, that in the former case, a third

from the Key note will be a greater third, in the latter, it will be a less third.

### EXAMPLES.

*Major Key.*

*Minor Key.*

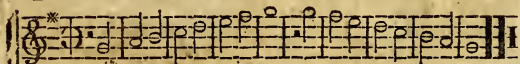


N. B. A greater third contains a semitone more than a less third.

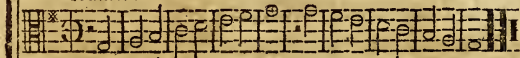
## Lessons for Tuning the Voice.

1st. In the Major Key.

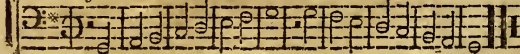
*Tenor or Treble.*



*Counter.*

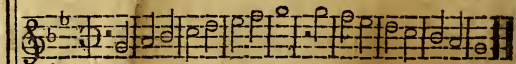


*Bass.*

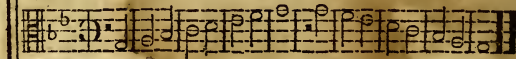


2d. In the Minor Key.

*Tenor or Treble.*



*Counter.*



*Bass.*



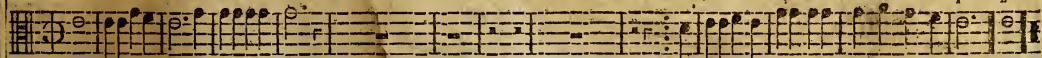
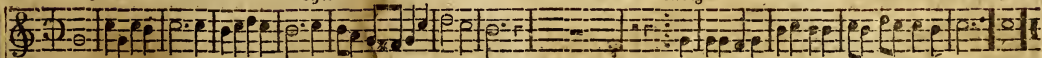


THE  
ESSEX HARMONY.

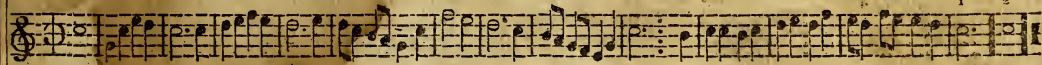
Falmouth. S. M.

*Soft.*

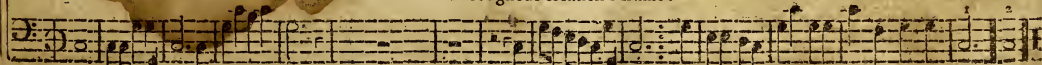
*Strong.*



Almighty Maker God, How glorious is thy name! Thy wonders how diffus'd abroad Thy wonders how diffus'd abroad, Thro'out creation's frame!



Throughout creation's frame!



B

Wilton. S. M.

Piano.

Musical staff with treble clef, containing the first line of the melody. It features a series of eighth and sixteenth notes with slurs, and a repeat sign with first and second endings.

Musical staff with bass clef, containing the first line of the bass accompaniment. It features a series of eighth and sixteenth notes with slurs, and a repeat sign with first and second endings.

Arise my gracious God, And make the wicked flee; They are but thy chastising rod, To

Musical staff with treble clef, containing the second line of the melody. It continues the melodic line with slurs and a repeat sign with first and second endings.

Musical staff with bass clef, containing the second line of the bass accompaniment. It continues the bass line with slurs and a repeat sign with first and second endings.

Forte.

Musical staff with treble clef, containing the third line of the melody. It features a series of eighth and sixteenth notes with slurs, and a repeat sign with first and second endings.

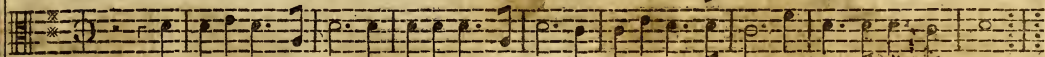
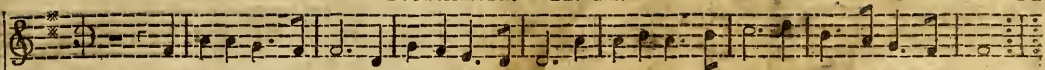
Musical staff with bass clef, containing the third line of the bass accompaniment. It features a series of eighth and sixteenth notes with slurs, and a repeat sign with first and second endings.

They are but thy chaf-tif- ing rod, To drive thy saints to thee. 1 2

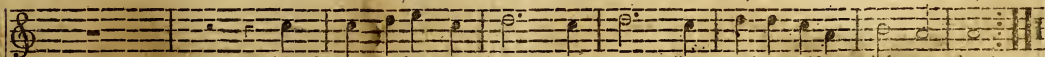
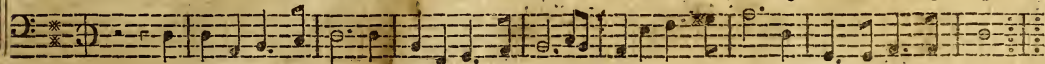
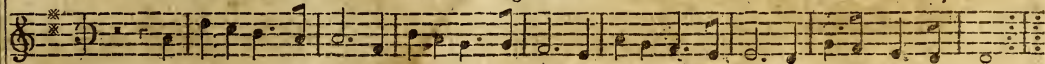
Musical staff with treble clef, containing the fourth line of the melody. It features a series of eighth and sixteenth notes with slurs, and a repeat sign with first and second endings.

drive thy saints to thee,

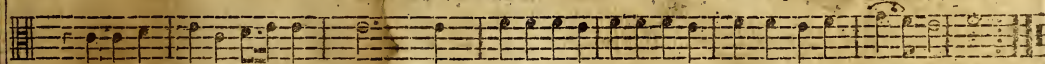
Musical staff with bass clef, containing the fourth line of the bass accompaniment. It features a series of eighth and sixteenth notes with slurs, and a repeat sign with first and second endings.



To him who chose us first, before the world began To him who bore the curse To save rebellious man.



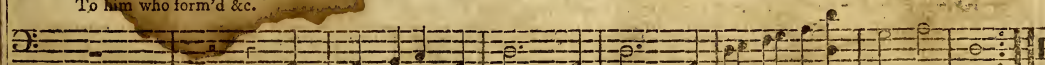
To him who form'd our hearts anew Is endless praise and glory due.



To him who form'd our hearts anew Is endless praise and glory due Is endless praise and glory due.



To him who form'd &c.



To him who form'd our hearts anew Is endless praise and glory due.

## Royalston. H. M.

How pleas'd and blest was I To hear the people cry, "Come let us seek our

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata.

God to - day;" Yes with a cheerful zeal, We'll haste to Zion's hill,  
And there our vows and

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The music continues with similar notation to the first system, ending with a final fermata.

Royalston. *Continued.*

honors pay, And there our vows, And there &c.

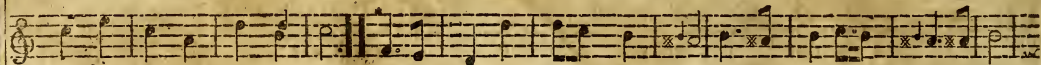
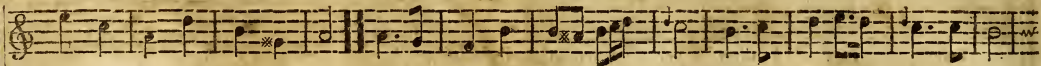
And there our vows, And there our vows and hon - ors pay.

hon - ors pay, &c.

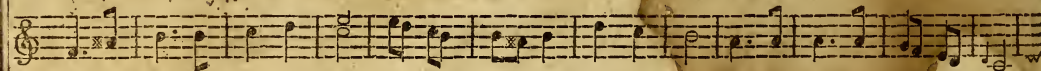
Moravia. *All sevens.*

AIR.

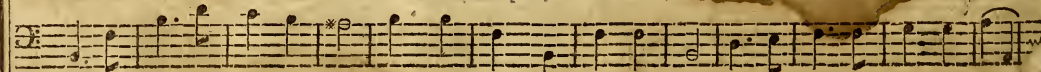
Children of the heavenly King, As ye journey sweetly sing: Sing the Saviour's worthy praise.



Glorious in his works and ways. We are trav'ling home to God, In the path our fathers trod;



They are happy now, and we, Soon their hap - pinefs shall fee. They are happy now, and we,



Soon their hap - pi - nefs shall fee, Soon their hap - pi - nefs shall fee.

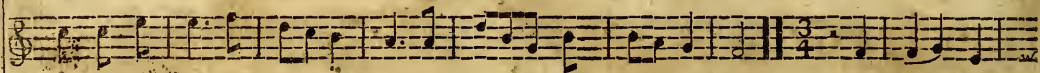
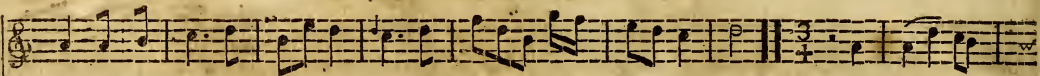
This musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature. The lyrics are printed below the second staff.

AIR.

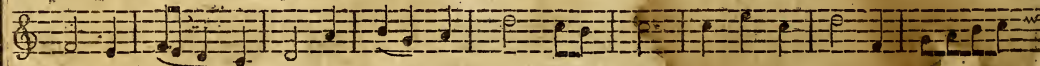
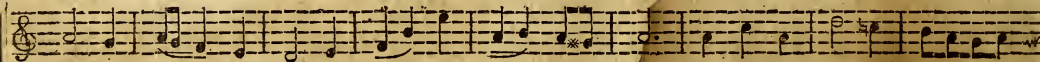
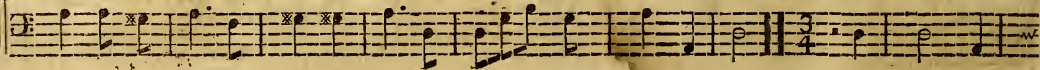
## Somersworth. C. M.

There is a land of pure delight Where faints im - mor - tal reign;

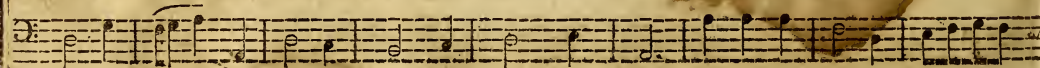
This musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 2/4. The lyrics are printed below the second staff.



In - fin - ite day excludes the night And plea - fures banish pain. There eve - er -



lasting spring abides, And nev - er with'ring flow'rs, Death like a narrow fea





divides This heav'n - ly land from ours, This heav'n - ly land from ours.

Harvard. *Sevens.*

Lift your voice and thankful sing Prais - es to your heav'n - ly King; For his blessings

*tr**tr*

far ex - tend, And his mercy knows no end. Be the Lord your only theme Who of Gods is God supreme.

He to whom all Lords be - side, Bow the knee, their fac - es hide.

## Concord. Continued.

23

joys on high, And gives a taste below. Glo - ry to God who stoops his throne That dust and

worms may see't, And brings a glimpse of glo - ry down A - round his sacred feet.

Brentwood. S. M.

Not all the blood of beasts, On Jew & fish altars slain,

Could

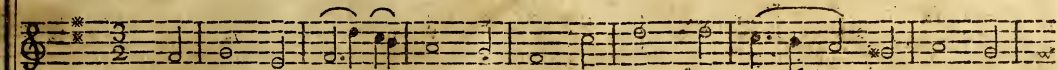
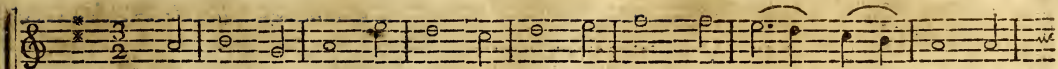
Could give the guilty

Or wash away the stain,

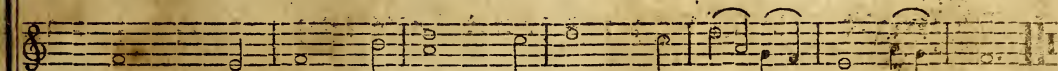
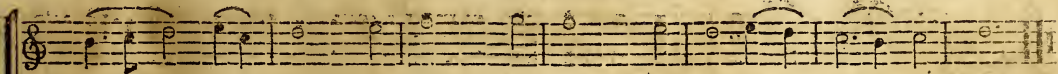
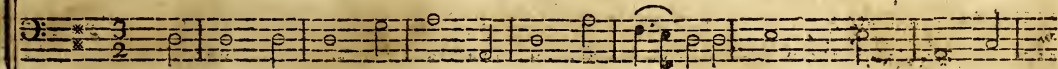
Could give the guilty conscience peace, Or wash away the stain.

give the guilty conscience peace, Or wash away the stain

conscience peace, Or wash away, Or wash &c.

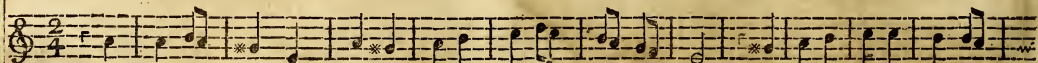
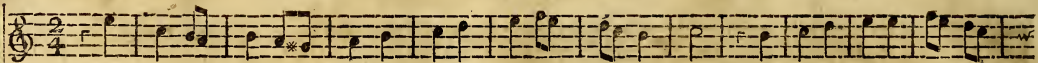


How shall the young secure their hearts, And guard their eyes from sin! Thy

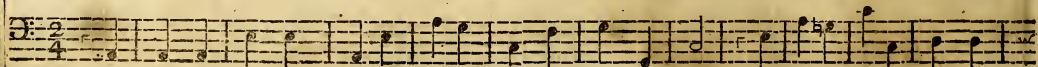


word the choicest rules imparts To keep the conscience clean.





Our God, our help in ages past, Our hope for years to come, Our shelter from the stormy



blast, And our eter - nal home! Our shelter from the stormy blast, And our e - ter - nal home!



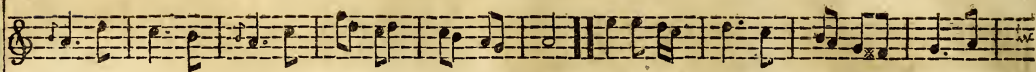
guilty path where finners lead, The guil - ty path where finners lead.

guilty path &c.

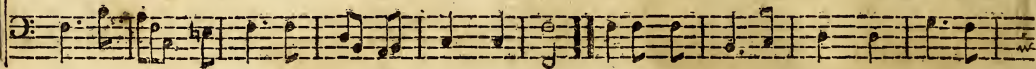
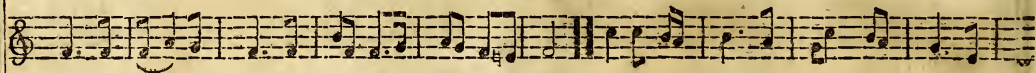
guilty path &c.

## Burlington. C. M.

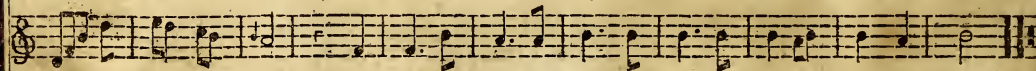
Let others boast how strong they be, Nor death nor danger fear: But we'll con-



feels O Lord to thee, What feeble things we are. Fresh as the grass our bodies stand, And

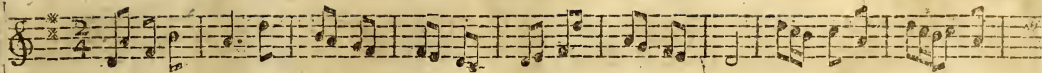


flourish bright and gay; A blasting wind sweeps o'er the land; And fades the grass a - way.

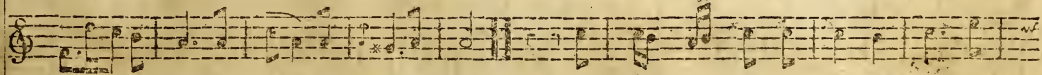
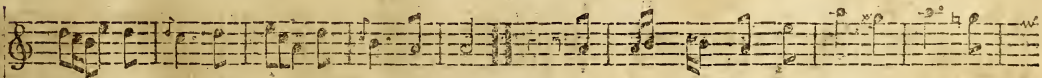
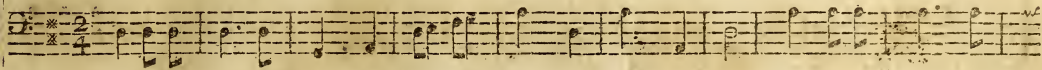




## Shenandoah. C. M.

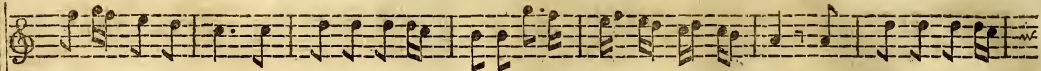


Good is the Lord, the heav'nly King, Who makes the earth his care; Visits the pastures

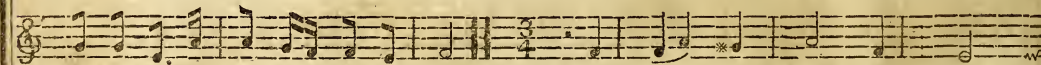
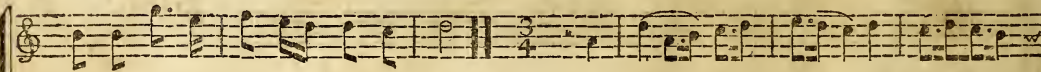


ev'ry spring, And bids the grafs ap - pear. The clouds like rivers rais'd on high; Pour



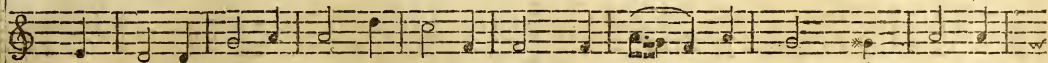
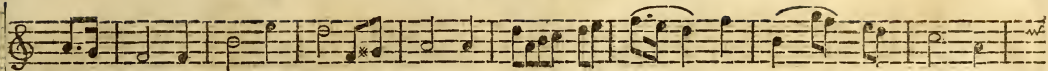


out at his command, Their wat'ry blessings from the sky, To cheer the thirsty land. Their wat'ry blessings

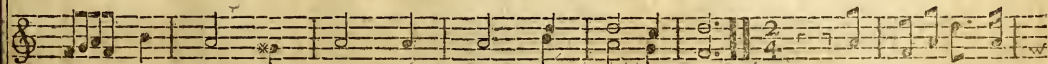
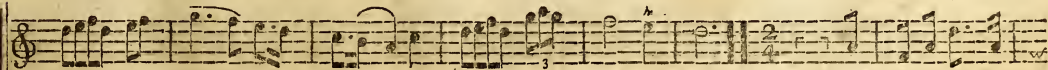
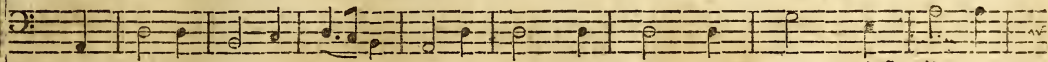


from the sky, To cheer the thirsty land. The soft - en'd ridg - es of

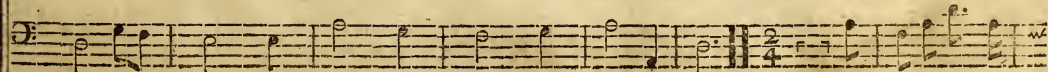




the field Permit the Corn to spring; The val - lies rich pro - vi - sion yield, And



the poor La - b'ers sing, And the poor Lab'ers sing. The little hills on



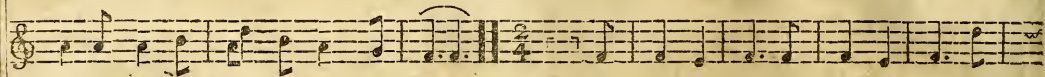
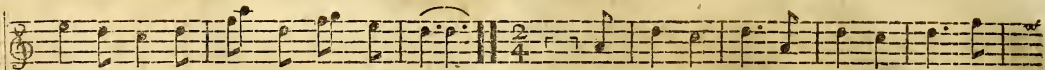
ev'ry side, Rejoice at falling show'rs. The meadows drest in all their pride, Perfume the air with flow'rs. The meadows drest  
 flow  
 The meadows drest

- - 'rs Per - fume the air with flow'rs  
 in all their pride, Perfume the air all with flow'rs. The  
 in all &c. Perfume the air &c, all all -

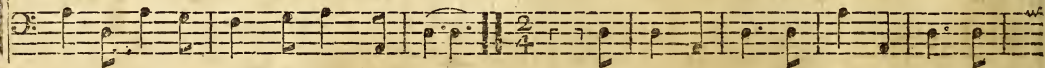
barren clods re - fresh'd with rain, Promise a joyful, joy - ful crop: The parched grounds look green a -

gain, And raise the Reap - er's hope, And raise the Reaper's hope. The parched grounds look

The image shows a page of a musical score for the song 'Shenandoah'. It features four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are printed below the vocal lines. The music is written in a common time signature and includes various musical notations such as notes, rests, and accidentals. The page is numbered 45 in the top right corner.



green again, And raise the Reaper's hope. The various months thy goodness crowns, How



The bleat - ing flocks spread o'er the downs, The

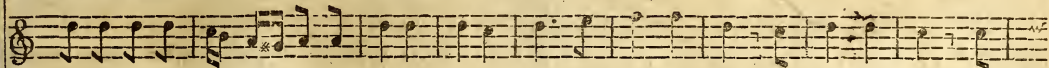


bounteous, how bounteous are thy ways!

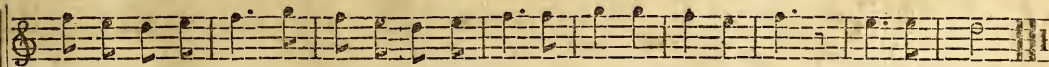
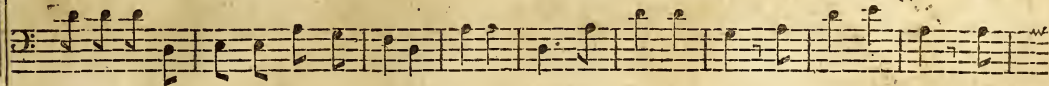




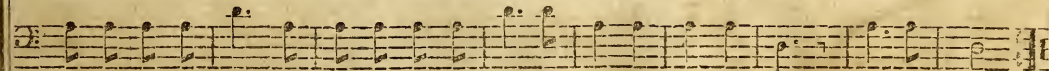
bleating flocks spread o'er the downs And shepherds shout his



praise, And shepherds shout, And shepherds shout, And



shepherds shout his praise, And shepherds shout his praise, And shepherds shout his praise, shout his praise.



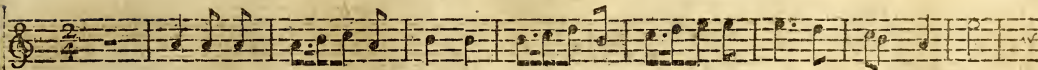
A - las! and did my Saviour bleed! And did my fov'reign die? Would

This system consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in a single system with lyrics underneath.

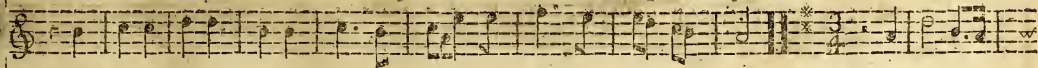
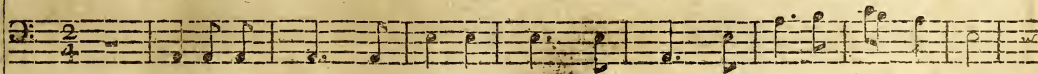
he de - vote that fa - cred head, Fer such a worm as I?

This system consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in a single system with lyrics underneath.

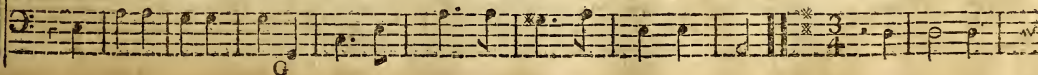




Was it for crimes that I had done, He groan'd, he groan'd up - on the tree?



Amazing pity! grace unknown! And love, and love beyond degree! Well might the



Haverhill *Continued.*

Musical score for the first system, consisting of three staves. The top staff is a treble clef with a trill (tr) above the final measure. The middle staff contains the lyrics: "sun in darknes hide, And shut his glories in; When God, the mighty". The bottom staff is a bass clef.

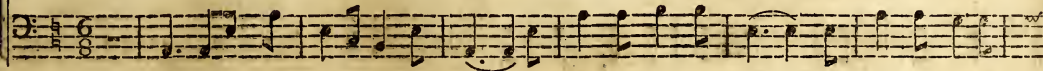
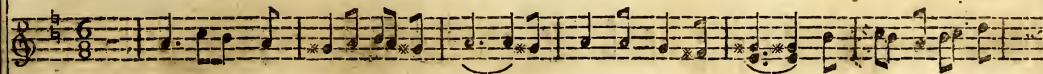
sun in darknes hide, And shut his glories in; When God, the mighty

Musical score for the second system, consisting of three staves. The top staff continues the melody. The middle staff contains the lyrics: "maker dy'd, For man, the creature's sin. For man, the creature's sin." The bottom staff continues the bass line.

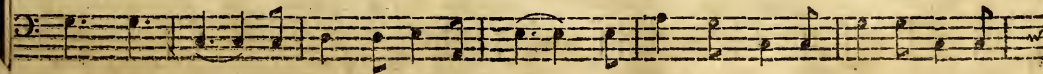
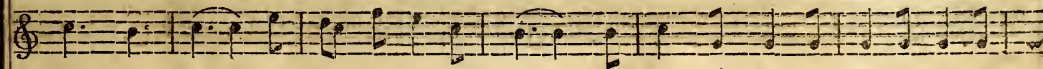
maker dy'd, For man, the creature's sin. For man, the creature's sin.



Thus might I hide my blushing face, While this dear cross appears, Dissolve my heart in



thank - ful - ness, And melt my eyes with tears. Dissolve my heart in thankfulness, And

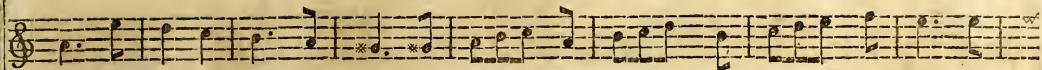


The first system of the musical score consists of three staves. The top staff is in treble clef and contains the melody with lyrics underneath. The middle staff is also in treble clef and provides a harmonic accompaniment. The bottom staff is in bass clef and provides a further accompaniment. The music is in 2/4 time. A double bar line with repeat dots is present in the middle of the system. A 2/4 time signature change is indicated at the beginning of the second half of the system. There are asterisks on the first notes of the first and second staves in the first half.

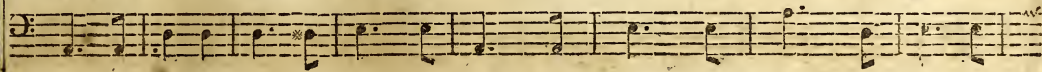
melt my eyes with tears. And melt my eyes with tears. But drops of grief can

The second system of the musical score consists of three staves. The top staff is in treble clef and contains the melody with lyrics underneath. The middle staff is also in treble clef and provides a harmonic accompaniment. The bottom staff is in bass clef and provides a further accompaniment. The music is in 2/4 time. A double bar line with repeat dots is present in the middle of the system. There are asterisks on the first notes of the first and second staves in the second half.

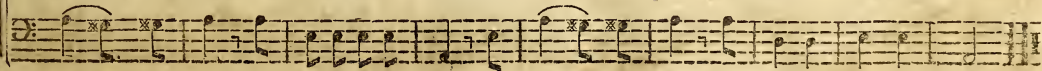
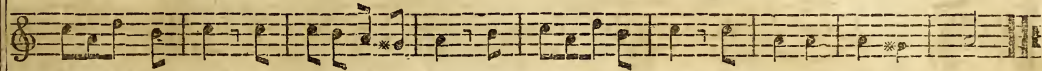
ne'er re - pay The debt of love I owe; Here, Lord, I give my - self a -



way, Tis all that I can do. Here, Lord, I give my - self a - way, Tis

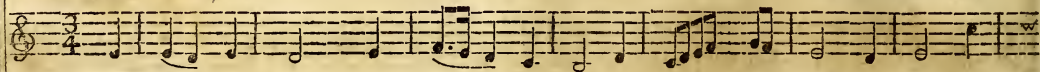


all, Tis all, Tis all that I can do. Tis all, Tis all, Tis all that I can do.

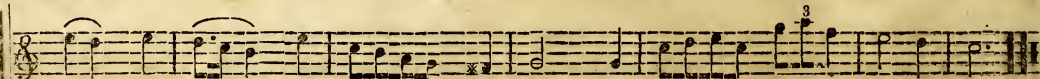




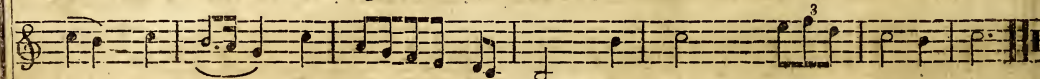
His



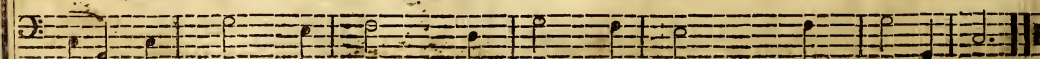
Sing to the Lord, ye dif - tant lands, Ye tribes of ev' - ry tongue;



new dif - cov - er'd grace demands,

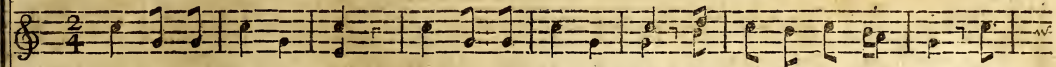
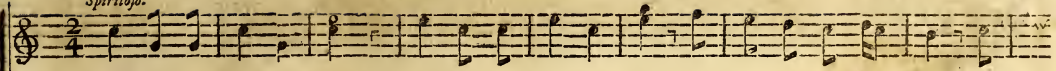


A new and nobler song.

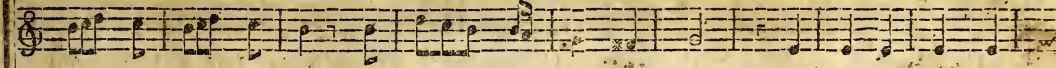
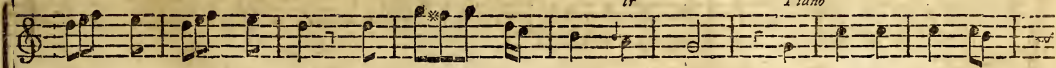
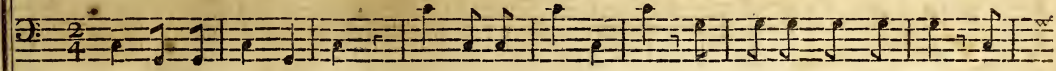


# The Christian Soldier.

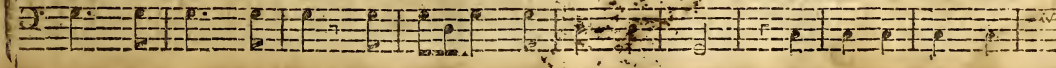
*Spiritoso.*

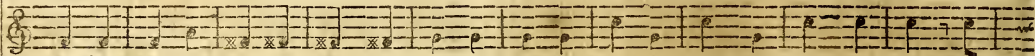
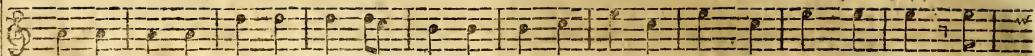


Soldiers of Christ a - rise! Soldiers of Christ a - rise! And put your armour on, And

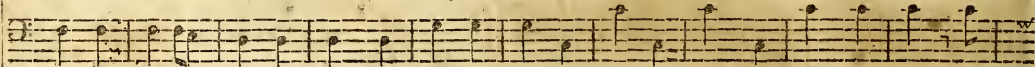
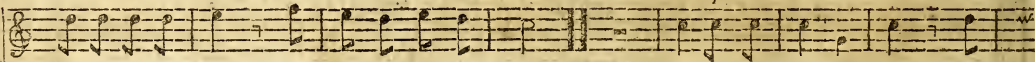


put your ar - mour on, And put your ar - mour on; Strong in the strength which

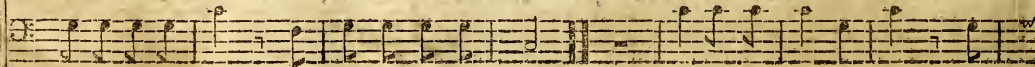


Christian Soldier. *Continued.**Cres.**Forte.*

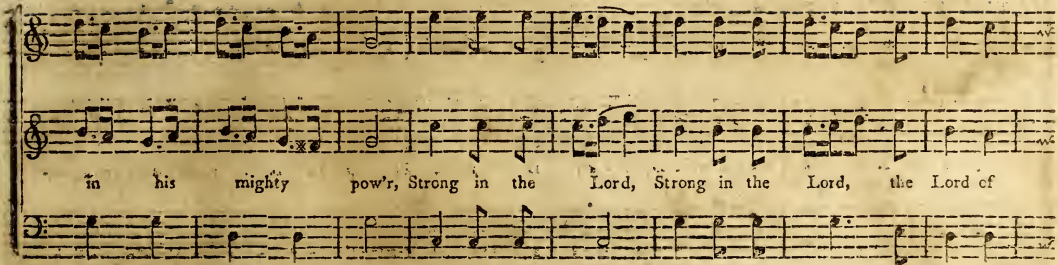
God supplies, Strong in the strength which God supplies, Strong in the strength which God supplies, Thro'

*Con Spirito.*

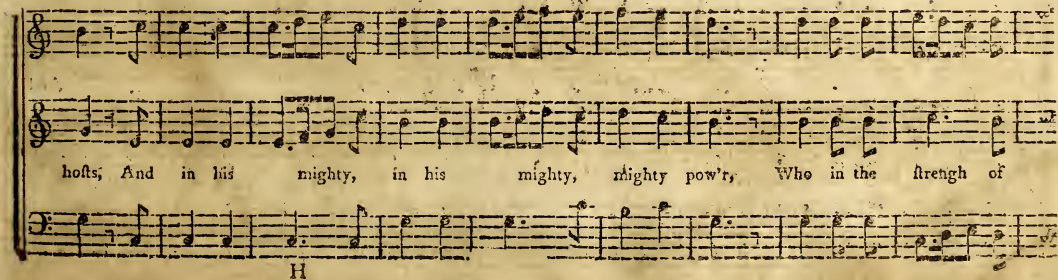
his e - ter - nal son. Thro' his e - ter - nal son. Strong in the Lord of hosts, And





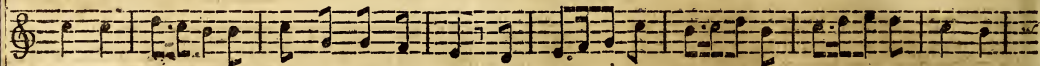
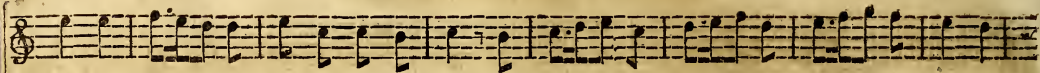


in his mighty pow'r, Strong in the Lord, Strong in the Lord, the Lord of

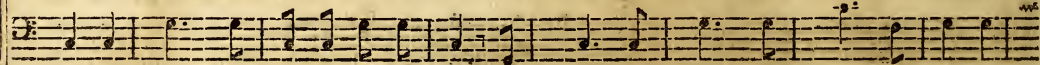


hosts; And in his mighty, in his mighty, mighty pow'r, Who in the strength of

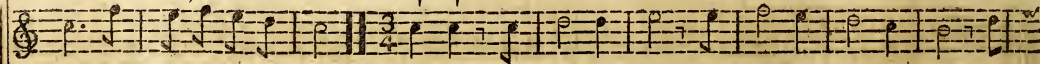
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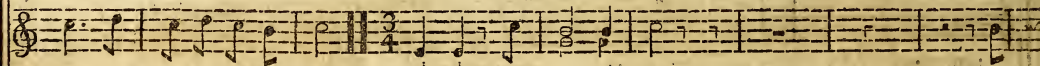
Jes- us trusts, Is more than conquer - or, Is more, Is more, Is more than conquer -



*Mas- to- so.*

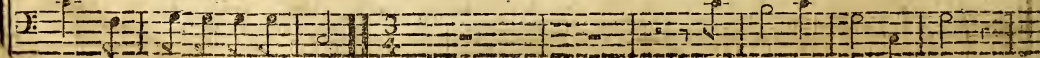


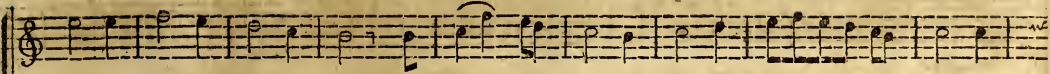
Stand then, in his great might, And



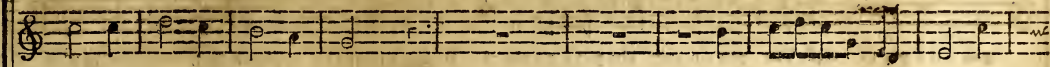
or, Is more than conqueror.

With all his strength endu'd,

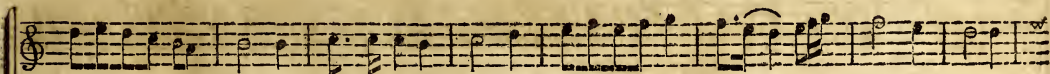
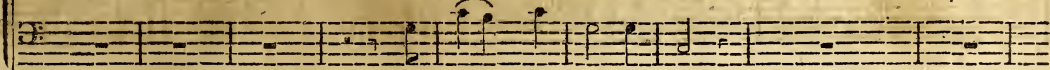




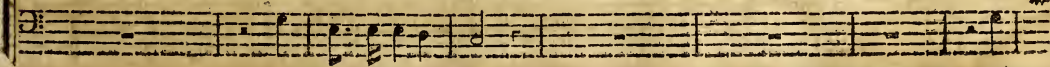
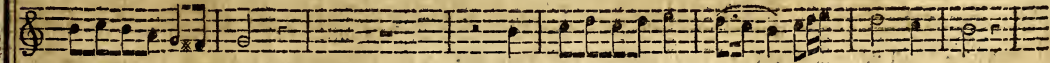
take to arm you for the fight

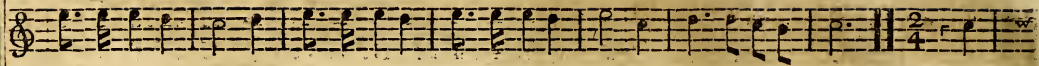


The pan - o - ply of God. And take to arm you

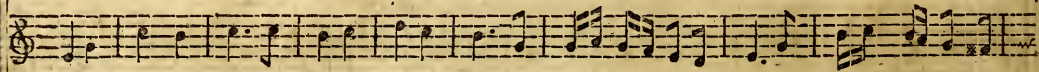
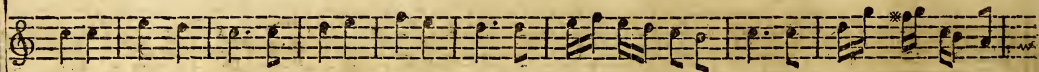
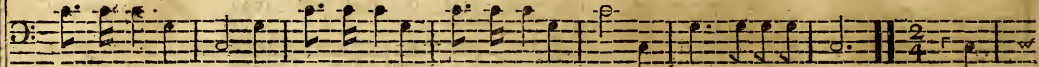


for the fight, The pan - o - ply of God. And take to arm you for the fight The



Christian Soldier. *Continued.**Forte.*

pan - o - ply of God. The pan - o - ply, The pan - o - ply of God. The pan - o - ply of God. That



having all things done, and all your conflicts past, That hav - ing all things done, and all your conflicts



Christian Soldier. *Continued.*

past, You may o'ercome, You may o'ercome, thro' Christ a - lone, thro' Christ alone, And stand secure at

last. And stand se - cure at last. And stand secure at last, stand secure at last.

## Lexington. C. M.

The musical score is arranged in two systems, each with three staves. The top staff of each system is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features various note values including eighth and sixteenth notes, often beamed together, and rests. The lyrics are printed below the vocal staff.

These glori - ous minds how bright they shine! Whence all their bright ar - ray? How

came they to the hap - - py feats Of ev - er - last - ing day?

# An Anthem, from the 125th Psalm.

*Pia.* *Forte.*

The first system of music consists of two staves. The top staff is a treble clef and the bottom is a bass clef. Both are in 2/4 time. The music begins with a rest on the treble staff and a whole note on the bass staff. The treble staff then enters with a series of eighth notes, and the bass staff follows with a similar rhythmic pattern. The dynamic marking *Pia.* is at the beginning, and *Forte.* is at the end of the system.

*Pia.* They who put their trust in the Lord, They who put their trust in the

They who put their trust in the Lord,

The second system continues the melody. The treble staff has the lyrics "They who put their trust in the Lord, They who put their trust in the". The bass staff has the lyrics "They who put their trust in the Lord,". The dynamic marking *Pia.* is at the beginning of the system.

Lord, shall be as mount Zion, even as mount Zi-on; Which cannot be re-mov'd, Which cannot

The third system continues the melody. The treble staff has the lyrics "Lord, shall be as mount Zion, even as mount Zi-on; Which cannot be re-mov'd, Which cannot". The bass staff has the lyrics "Lord, shall be as mount Zion, even as mount Zi-on; Which cannot be re-mov'd, Which cannot".

Anthem. *Continued.*

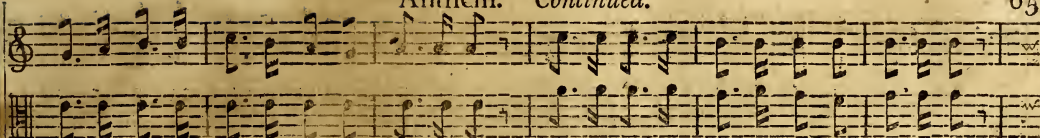
be re-mov'd, but standeth fast, but standeth fast, but standeth fast for ever, but standeth

fast for ever, but standeth fast for ever. As the hills are round about Je - ru - salem,

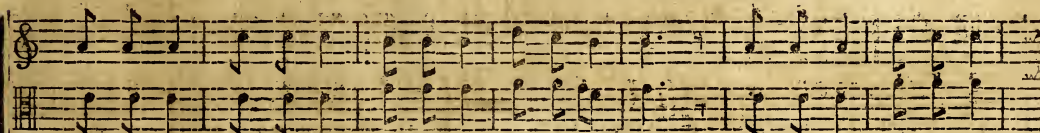
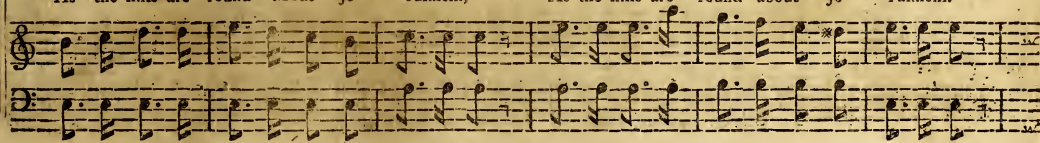


Anthem. *Continued.*

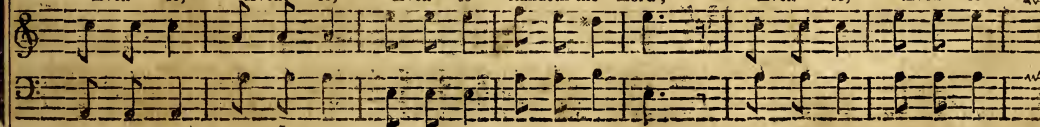
65



As the hills are round about Je - rusalem, As the hills are round about Je - rusalem.



Even so, Even so, Even so standeth the Lord; Even so, Even so



Anthem. *Continued.*

standeth: the Lord round about his people, Even so, Even so standeth the Lord

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-clef, and the bottom staff is a piano accompaniment in C-clef. The lyrics are written below the vocal staff. The music consists of quarter and eighth notes, with a repeat sign in the middle of the vocal line.

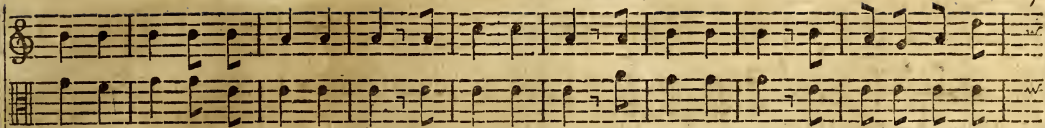
*Pia.* *For.*

round about his people, Round about his people from this time forth for - ev - er, from this time

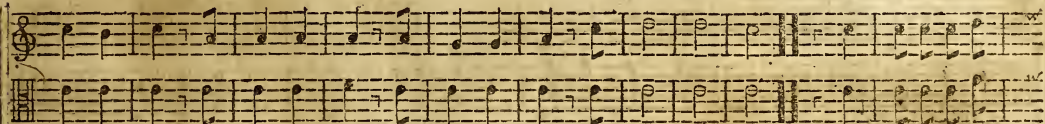
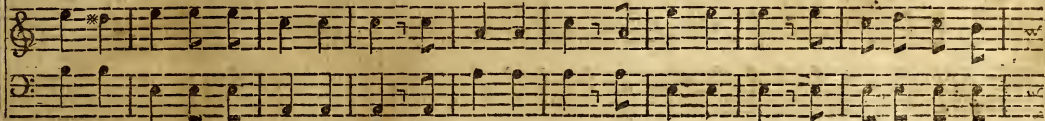
Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G-clef, and the bottom staff is a piano accompaniment in C-clef. The lyrics are written below the vocal staff. The music continues with quarter and eighth notes, ending with a fermata on the final note of the vocal line.

Anthem. *Continued.*

67



forth for - ev - er, for - ev - er - more, for - ev - er - more, for - ev - er - more, From this time forth for -



ev - er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more. Praise God from whom all



blessings flow, Praise him all creatures here below; Praise him above, th' angelic host, Praise the Father, praise the Son,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the second and third staves.

praise the Ho - ly Ghost, Praise the Father, praise the Son, praise, praise the Holy Ghost.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the second and third staves.

Dearest of all the names a - bove, My Je - sus and my God! Who can re - sist thy

*Pianissimo.*

heav'nly love, Or tri - fle with thy blood? ... T'is by the mer - its of thy

Sandwich. Continued.

*Pia.*

death, The Fath - er smiles a - gain, Tis by thine inter - ced - ing breath, The spirit

*For.*

dwells with men. Tis by thine in - ter - ced - ing breath, The spir - it dwells with men.

Triumph. Psalm 144th. Dr. Watts. C. M. 3 Verses.

For ever blessed be the Lord, My Saviour and my shield, For ever blessed

*Pia.*

be the Lord, My Saviour and my shield; He sends his spirit with his word, He sends his spirit

## Triumph. Continued.

*Forte.**Pia.**Cres.**Forte.*

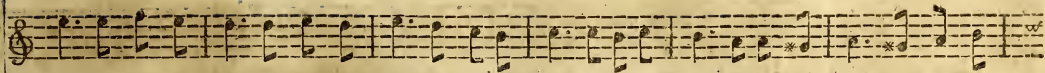
with his word, To arm me for the field. He sends his spir - it with his word, To arm me

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is also a treble clef. The bottom staff is a bass clef. The music is written in a common time signature (C). The lyrics are printed below the middle staff.

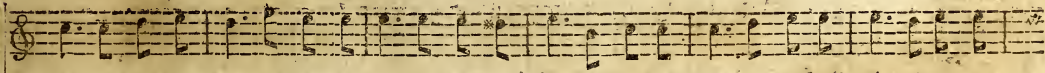
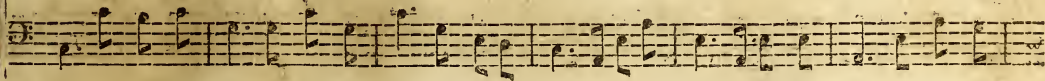
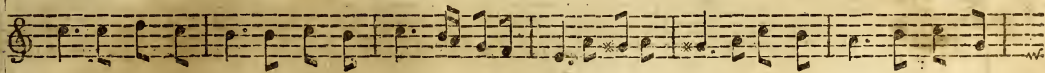
for the field. To arm me for the field. When sin and hell their force u - nite, He makes, he

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is also a treble clef. The bottom staff is a bass clef. The music is written in a common time signature (C). The lyrics are printed below the middle staff. A double bar line is present in the middle of the system, after which the time signature changes to 3/4.

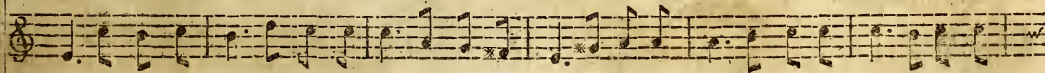


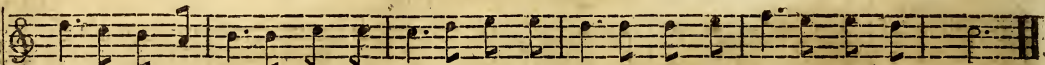


makes my soul his care, When sin and hell their force u - nite, He makes, he makes my soul his care, Instructs me

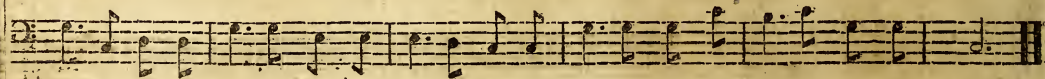
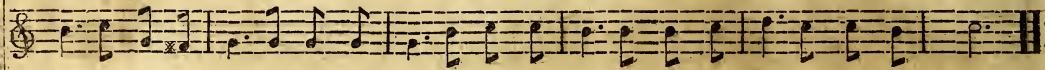


in the heav'nly fight, And guards, and guards me thro' the war. Instructs me in the heav'nly fight, And guards, and

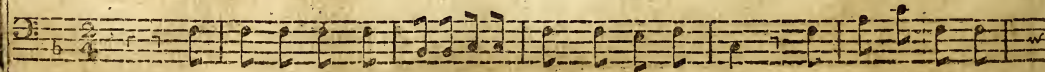
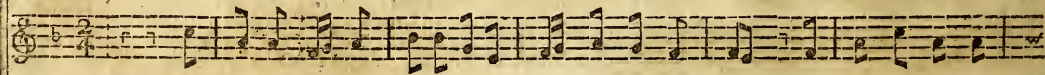


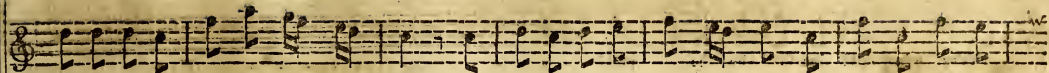
Triumph. *Continued.*

guards me thro' the war. Instructs me in the heav'nly fight, And guards, and guards me thro' the war.

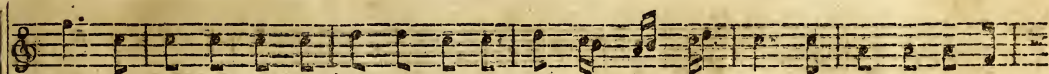


A friend and helper so divine, Doth my weak courage raise; A friend and helper

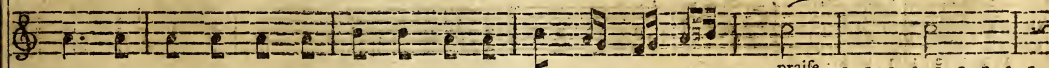




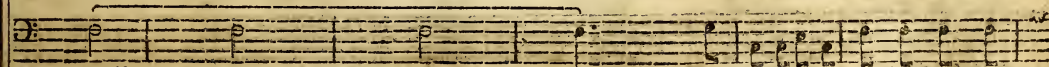
so divine, Doth my weak courage raise; He makes the glorious vic - t'ry mine, And his shall be the



praise: He makes the glorious vic'try mine, And his shall be the praise. He makes the glorious



praise.



praise.

He makes the glorious, makes the glorious

## Triumph. Continued.

vict'ry mine, And his shall be the praise. . . . . He makes the glorious,  
 . . . . . He makes the glorious, makes the glorious vict'ry mine, And his shall be the praise. He  
 vict'ry mine, And his shall be the praise. He makes the glorious &c. He

makes the glorious vict'ry mine, And his shall be the praise. And his shall be the praise.  
 makes the glorious &c.  
 makes the &c. And his &c. And his &c.

The Lord of earth and sky, The God of ag - es praise, Who reigns en -

Who lengthens out, Who

thron'd on high, Ancient of end - less days; Who

Who lengthens out our trials here, Who

lengthens out our trials here, And spares us yet another year. And spares us yet another year.

lengthens out our trials here, And spares &c.

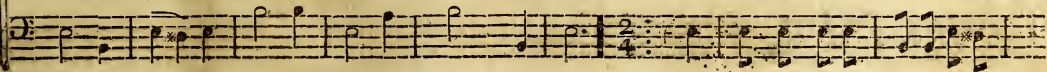
lengthens out our trials here, And spares &c.

## Dedham. C. M.

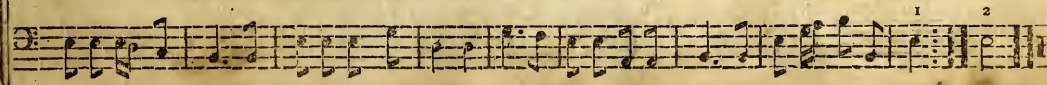
To God I cry'd with mournful voice, I sought his gracious ear, In the sad



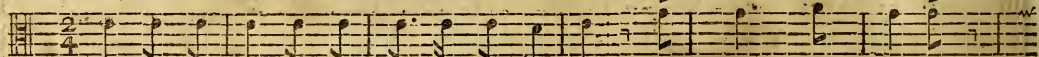
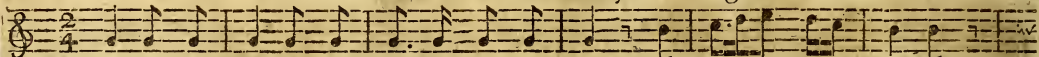
day when troubles rose, And fill'd the night with fear: Sad were my days, and dark my nights, My



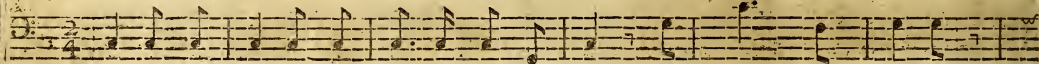
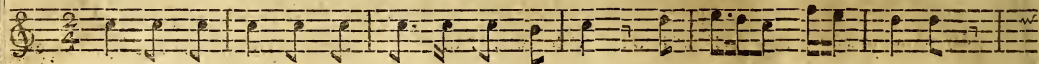
foul refus'd relief; I thought on God the just and wise, But thoughts increas'd my grief. But thoughts increas'd my grief.



## An Anthem. For a Charity-Meeting.



Blessed is he who con - fid - er - eth the poor, the poor and needy.

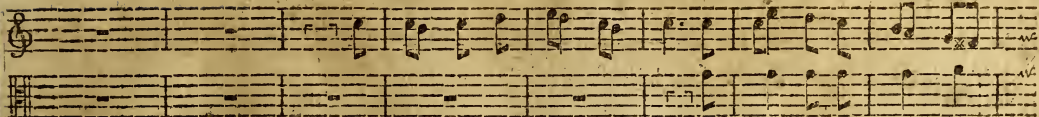


Blessed is he who con - fid - er - eth the poor, the poor and needy.

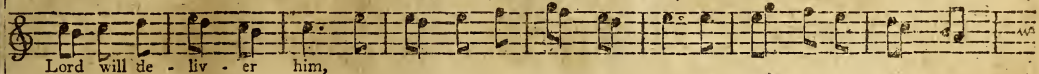


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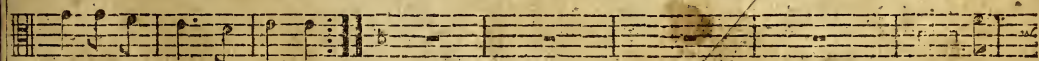
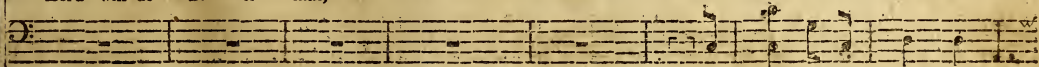




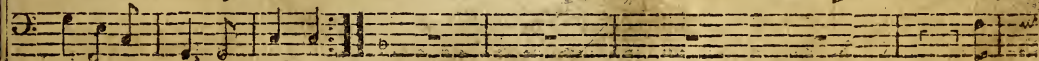
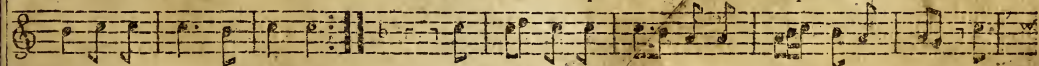
The Lord will de - liv - er him, The Lord will de - liv - er

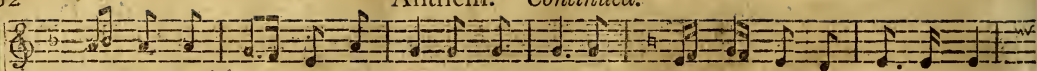


Lord will de - liv - er him,

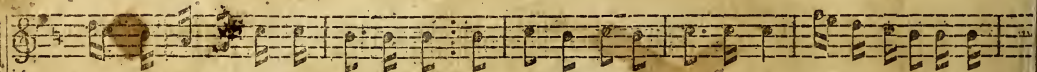
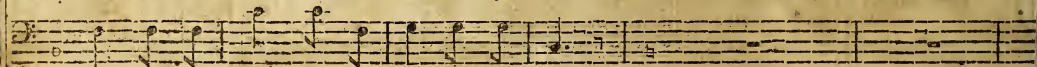
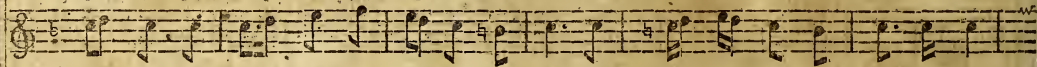


him in the time of trouble. The Lord will preserve him and keep him a - live. The

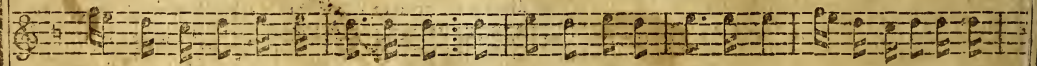




Lord will pre-serve him and keep him a-live; And he will not de-liv-er him



in - to the will of his en - emies. And he will not deliv - er him into the will of his



1 2

en - emies. The Lord will comfort him up-

1 2

The Lord will comfort him,

1 2

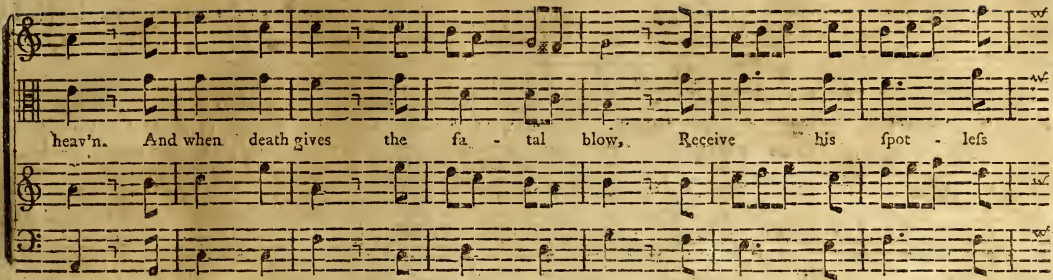
on the bed of languishing. The Lord will comfort him up . on the bed of languishing.

1 2

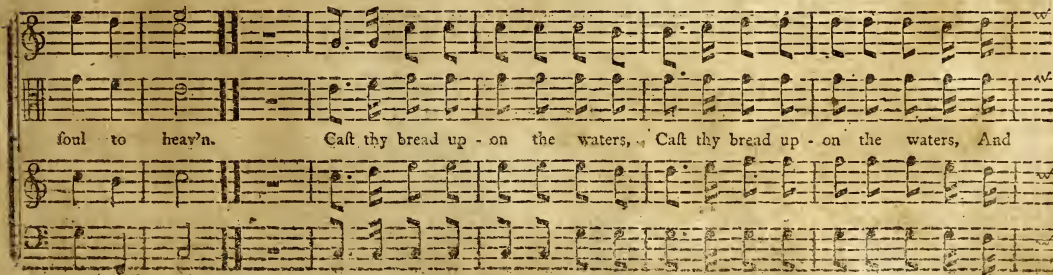
*Moderato.*

God wil secure his peace be - low, Pro - nouncing all his sins for - giv'n; And

when death gives the fa - tal blow, Receive the spot - less soul to



heav'n. And when death gives the fa - tal blow, Receive his spot - less



soul to heav'n. Cast thy bread up - on the waters, Cast thy bread up - on the waters, And

Anthem. *Pia.* Continued.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and contains the lyrics "af - ter many days thou shalt find it." The piano accompaniment consists of chords and moving lines in both hands.

af - ter many days thou shalt find it. Cast thy bread up - on the waters, Cast thy bread up -

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "on the waters, and after many days thou shalt find it." The piano accompaniment continues with chords and moving lines.

*Forre.**Pia.*

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "on the waters, and after many days thou shalt find it." The piano accompaniment continues with chords and moving lines.

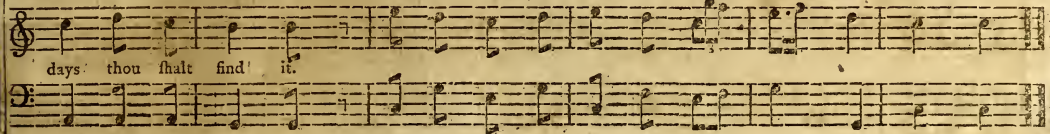
on the waters, and after many days thou shalt find it.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "After many many". The piano accompaniment continues with chords and moving lines.

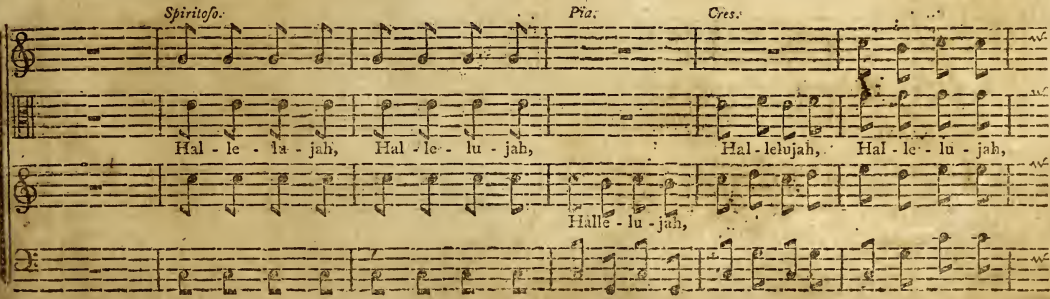
After many many



After many ma - ny days thou shalt find it.



days thou shalt find it.



*Spiritofo.*

*Pia:*

*Cres.*

Hal - le - la - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Halle - lu - jah,

Anthem. *Continued.**For.**Con Spirito.**Pia.**Cres.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. The dynamics *For.*, *Con Spirito.*, *Pia.*, and *Cres.* are indicated above the staves.

Hal - le - lu - jah,

Hal - le - lu - jah

:||:

:||:

:||:

The second system of music continues the rhythmic patterns from the first system. It consists of two staves, treble and bass clef. The music features various rhythmic values and dynamic markings.

*For.**Slow.*

The third system of music features a slower tempo, indicated by the *Slow.* marking. It consists of two staves, treble and bass clef. The music includes dynamic markings and a final double bar line.

:||:

:||:

A - men.

A - men.

A - men.

The fourth system of music continues the slower tempo and concludes the piece with a double bar line. It consists of two staves, treble and bass clef.



*Allegro. Moderato.*

Plainfield. C. M.

89

Let him to whom we now belong, His sov'reign right as - fert, And take up ev'ry

thankful song, And ev'ry loving heart. He justly claims us for his own. The  
Who bo't us with a price!

Plainfield. *Continued.*

christian lives to Christ alone, To Christ alone he dies. To Christ alone he dies.

Raynham. P. M. *etc.*

Ah! whither shall I go, Burden'd and sick and faint? To whom should I my

strou - ble show, and pour out my complaint? My Saviour bids me come, Ah!

why do I de - lay? And yet from him I stay. He calls the weary  
 He calls the weary sinner home,

sinner home, He calls the weary sinner home, And yet from him I stay. 1. 2.

## Inconstancy. L. M.

Lord Je - fus when, when shall it be, That I no

more shall break with thee? When will this war of pas- sion cease, And my free soul en-

joy thy peace? Here I repent and

joy thy peace? Here I repent and sin a

Inconstancy. *Continued.*

I repent and fin a - gain.  
 fin a - gain. Now I revive, and now am slain;  
 gain.  
 I repent and fin a - gain.

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef. The lyrics are written below the notes. There are asterisks in the bass staff under the notes for 'fin' and 'gain' in the second line, and under 'fin' in the third line. A large handwritten '7' is written over the end of the first line of the bass staff.

Slain

Detailed description: This system contains the third and fourth staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The lyrics 'Slain' are written at the end of the top staff. There are asterisks in the bass staff under the notes for 'fin' and 'gain' in the first line of this system.

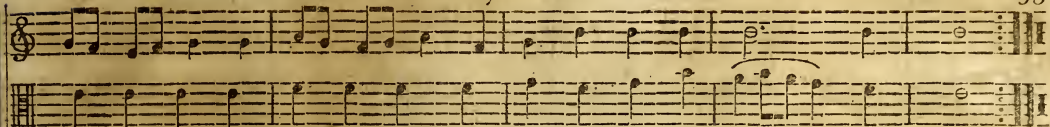
*Pia.*

Slain with the same un - happy dart, Which Oh! too often wounds my heart.

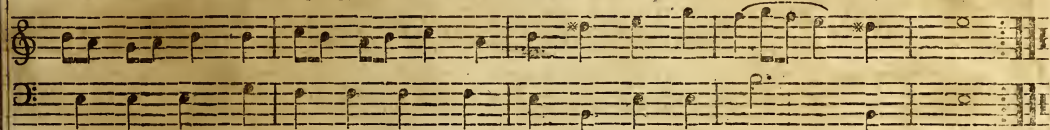
Detailed description: This system contains the fifth and sixth staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The lyrics are written below the notes. The tempo marking '*Pia.*' is written at the beginning of the top staff. There are asterisks in the bass staff under the notes for 'fin' and 'gain' in the first line of this system.

Inconstancy. *Continued.*

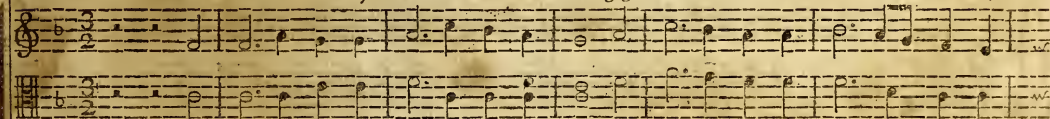
95



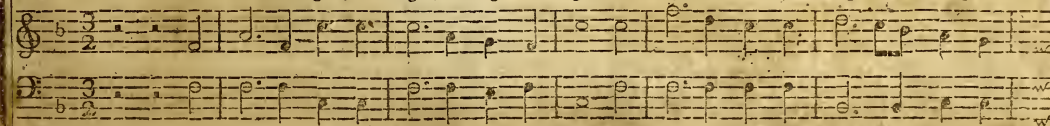
with the same un - hap - py dart, Which Oh! too oft - en wounds my heart.



Madbury. P. M. Psalm 93. Dr. Watts.



The Lord of glory reigns; he reigns on high; His robes of state are strength and majes -



ty; This wide cre - a - tion rose at his command; Built by his word and stablish'd by his

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef. The third staff is a treble clef, and the fourth staff is a bass clef. The music is written in a common time signature (C). The lyrics are printed below the second and third staves.

hand: Long stood his throne e'er he began cre - a - tion, And his own Godhead was the firm foun - da - tion

The second system of the musical score also consists of four staves, with the same clefs and key signature as the first system. The lyrics are printed below the second and third staves. The system concludes with a double bar line and repeat dots.



That man is blest who stands in awe Of God, and loves his sacred law;

His seed on earth shall

His seed on earth shall be renown'd: His house, the seat of wealth, shall be An

be renown'd:

Attleborough. *Continued.**Forte.*

*Pia.*

inexhausted tresu - ry, And with succeffive honors crown'd. And with succeffive honors crown'd.

1 2

1 2

1 2

1 2

## Evening Hymn. C. M.

All praise to him who dwells in blifs, Who made both day and night; Whose

1 2

1 2

1 2

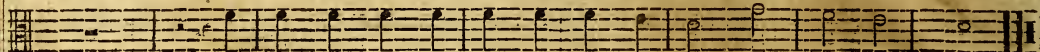
1 2

Evening Hymn. *Continued.*

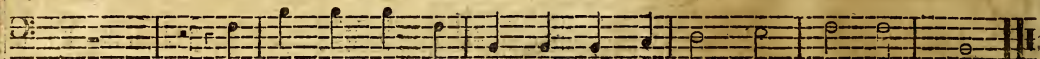
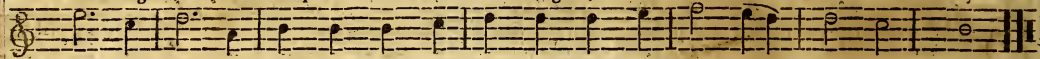
throne is darkness in th' abyfs, Of uncre - a - ted light, Each thought and

*Pia.*

deed his piercing eyes, With strictest fearch fur - veys; The deepeft shades no

Evening Hymn. *Continued.**Forte.**Fortissimo.*

more disguise, The deepest shades no more disguise, Than the full blaze of day.



## Pembroke. H. M.

*Slow.*

A - rise, my soul a - rise, Shake off thy guilty fears, The



The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The music features a melody in the treble and a supporting bass line. There are repeat signs at the end of the system.

bleed - ing fa - cri - fice In, my be - half ap - pears ;

The second system of music continues the melody and bass line from the first system. It also features a 2/4 time signature and repeat signs at the end.

Be .

*Slow.*

The third system of music is marked 'Slow'. It consists of two staves in treble and bass clefs. The melody is more expressive due to the tempo marking. The time signature remains 2/4.

Before the throne my surety stands, Before the throne my sure - ty

Before the throne my surety stands, my sure - ty

Before the throne my surety stands, Be - fore the throne my sure - ty

fore the throne my surety stands, Be - fore the throne my sure - ty

Pembroke. *Continued.*

Handwritten musical score for 'Pembroke. Continued.' consisting of four systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The third system has a treble clef and a bass clef. The fourth system has a treble clef and a bass clef. The lyrics are: 'stands; My name is written on his hands, My name is written on his hands'. There are asterisks in the second and fourth systems.

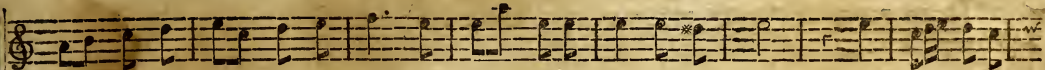
stands;  
stands; My name is written on his hands, My name is written on his hands

stands;  
stands;

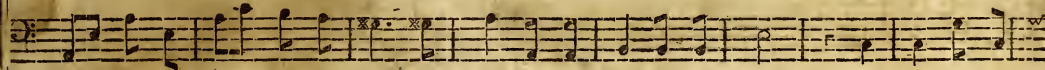
## York.

Handwritten musical score for 'York.' consisting of three systems of staves. The first system has a treble clef and a 2/4 time signature. The second system has a treble clef and a 2/4 time signature. The third system has a bass clef and a 2/4 time signature. The lyrics are: 'Come holy, ce - les - ti - al dove, To vis - it a for - row - ful breast, My -'. There are asterisks in the first, second, and third systems.

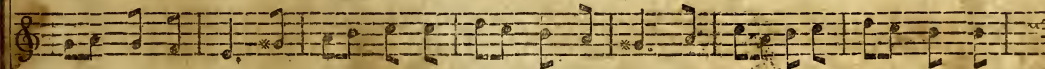
*Moderate.*  
Come holy, ce - les - ti - al dove, To vis - it a for - row - ful breast, My -



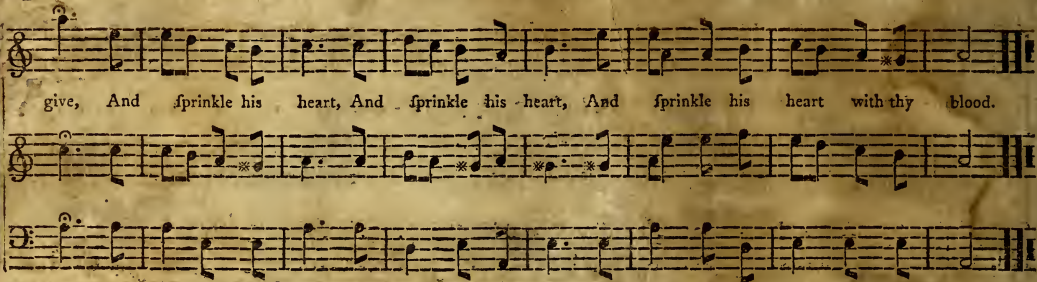
bur - then of guilt to remove, And bring me af - far - ance and rest: Thou on - ly hast



pow'r to re - lieve. A sinner o'er - whelm'm with his load; The sense of ac - cept - ance to

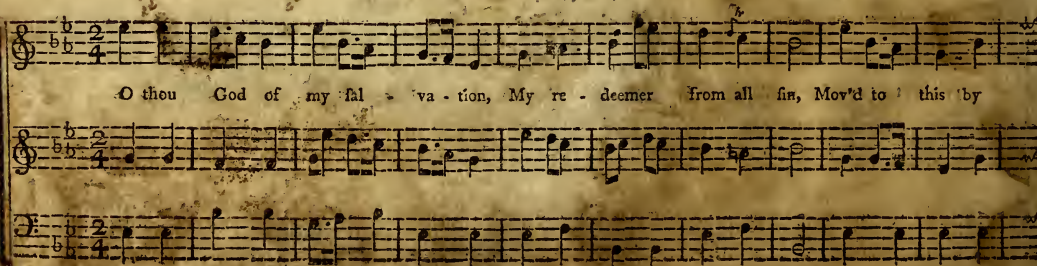


3.



give, And sprinkle his heart, And sprinkle his heart, And sprinkle his heart with thy blood.

## Vienna. P. M.



O thou God of my sal - va - tion, My re - deemer from all sin, Mov'd to this by